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M. EDOUARD COLONNE.

THE subject of our portrait for this month was born at Bordeaux on July 23rd, 1838. His father was musical director at a small theatre in the town, and on occasion young Edouard Colonne took his parent's place in the conductor's chair, when only 12 years of age. He began the study of the violin at Bordeaux under the tuition of M. Beaudoin. He continued to practice the instrument when as a very young man he made his way to Paris, and after many ups and downs he was installed in 1857 among the second fiddles of the Padeloup Concerts, which were then being given at the *Salle Herz*. In 1858 he became a member of the orchestra of the Grand Opera, and here he remained for a matter of ten years. At the same time he was assiduously pursuing his studies at the Paris Conservatoire, where, under M. Girard, he perfected himself in the violin, and under Elwart and Ambroise Thomas, he applied himself to harmony and composition. Among other honours he took the first prize for harmony in 1858, and in 1863 the first prize for violin-playing. As early as 1871 M. Colonne had already made successful tours as conductor in America and elsewhere, and when in 1873 it was purposed to present at the Odéon Theatre Leconte de Lisle's *Les Erynnies* with music by Massenet, M. Colonne was selected to conduct the orchestra. The success he then achieved resulted in the formation of a concert society, which, however, only held three concerts in the Odéon. The following year the society, upon a new basis and under different auspices, removed its sphere of operations to the Théâtre du Châtelet, and took the name of *L'Association Artistique du Châtelet*. From that moment down to the present, prosperity has been uninterrupted. On March 7th, 1892, the director of *L'Association Artistique* became director of *Les Concerts Colonne*, the name of the originator and chief organiser of the institution being on that date very justly brought into its proper prominence.

During his long tenure of office, M. Colonne has brought forward numerous works, especially those of French composers, for which his compatriots and the artistic world at large owe him a debt of gratitude. He has essentially contributed to the popularisation of Berlioz, who was long neglected by his countrymen; and while we ourselves do not share the enthusiasm of many English critics for the compositions of this worthy, we can readily understand how fine interpretations, such as those afforded by

M. Colonne's orchestra, would kindle the patriotism of Frenchmen. The *Damnation of Faust* has been performed 81 times under his direction. M. Colonne was at one time (1891—1893) *Chef d'orchestre* at the Paris Opera. There, among other pieces, he produced *Salambo*, *Samson et Dalila*, and *The Walkyries*. But as director of his own concerts he stands supreme, and it is in this capacity that he is known to Russia, Switzerland, Belgium, Germany, Denmark, and now, at last, England. A reference to his concerts here will be found in another column. During his short stay in London he was elected an honorary member of the Garrick Club.

The portrait of M. Colonne is from a photo by the London Stereoscopic Co. P. R.

CURRENT NOTES.

ON the 3rd of November Miss Beatrice Langley, whose portrait graced the October number of THE LUTE, will be married to Mr. Basil Tozer, a gentleman well-known in the literary world. When a very young man he distinguished himself by producing, under the pseudonym, "20-Bore," a hand-book entitled "Practical Hints on Shooting," which attracted the general attention of the sporting world and resulted in his contributing to *The Field* and to many prominent sporting papers. Subsequently he became for a year assistant-editor in Paris of the well-known *Galignani Daily Messenger*, and since then he has had more invitations to write for the Press than he has either leisure or inclination to comply with. He is a great traveller, having been in Eastern and Western America, the Hawaiian or Sandwich Islands—where every native is a born musician—in Japan, China, Ceylon, Egypt, and elsewhere. He now accompanies his bride on her tour through Canada and California. Miss Beatrice Langley does not mean to forsake the violin, as some people seem to suppose, and she will continue to play under her maiden name. In this determination she has the cordial support of her future husband.

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MR. WILLIAM HOGARTH has arranged to produce in the provinces a comic opera written by H. P. Stephens and composed by Florian Pascal, entitled, *The Black Squire*; or, *Where there is a Will there is a Way*. The opera, which is of a light character, is in three acts. Mr. H. P. Stephens is well-known as the librettist of *Billee Taylor*, *The Red Hussar*, and many other

very successful works for the stage. Mr. Florian Pascal has written several operas of refined merit—his delightful music to *The Vicar of Wakefield* produced at the Gaiety will be in our readers' recollection—and his pianoforte music and songs are among the worthiest of English compositions.

WE understand that a Syndicate is being formed to carry on a Music Publishing business, and already arrangements are in progress for the acquisition of the goodwill of the business of Patey & Willis and a large portion of their copyrights. We gather also, that the remaining copyrights, including some of their most popular works, as to which the parties are unable to come to terms, will be offered for sale on November 3rd.

MR. ERNEST FOWLES, who has in the past done most valuable service in introducing to the public chamber music by English composers, announces a series of concerts at Queen's Hall on Wednesdays, November 4th and 18th, and December 8th and 16th at 8 o'clock. Among the soloists engaged are Miss Agnes Zimmerman and Miss Dora Bright (piano); Mr. Richard Gompertz (violin); Mr. Alfred Hobday (viola); Messrs. E. Howell, C. Ould, and Whitehouse (violoncello); and Mrs. Henschel, Mrs. Helen Trust, Miss Marian Mackenzie and Mr. Arthur Oswald (vocalists). At least four new works will be performed for the first time, viz.: A trio in C minor for piano, violin and clarinet, by R. H. Walthew; a trio in A for piano, violin and violoncello, by Algernon Ashton; a string quartet by Joseph Speaight in G. minor; and a Sonata in B flat for piano and viola (No. 2), by Leonard Fowles. The first two above-mentioned novelties will be heard on November 18th, the third on December 8th, and the last on December 16th.

THE Promenade Concerts at the Queen's Hall closed on October 9th amid considerable enthusiasm. A large debt of gratitude is owed by Londoners to Mr. Newman, who provided during the slack season a centre of sound and enjoyable music. Thanks are especially due to him for having given us modern works of acknowledged talent, while he did not neglect the ancients. Mr. Wood, the able conductor, may, for all we know, have arranged the programmes. In that case he deserves a peculiar meed of praise. For throughout the entire series there was everything to enchant the ordinary listener and nothing to disconcert the most captious critic.

THE eleventh series of Mr. Henschel's concerts will take place on Thursday evenings, November 12th, December 3rd, January 14th, February 4th, 18th, and 25th, March 11th and 18th, and April 1st. Smetana's Symphonic Poem *Richard III.*, will be given for the first

time in England on November 12th. On March 11th (1897) a new *Idyll* for orchestra, by Luard Selby, will be performed.

ON the 3rd of last month the Saturday Concerts at the Crystal Palace were once more inaugurated. The subscription shows an increase, but the attendance both at the first and second concerts was not what was either desired or deserved. The inclement weather recently experienced may have had something to do with the empty seats, but we fear that the unequal combat between good music at Sydenham and apathy in London cannot be indefinitely prolonged. For ourselves, we hail the Crystal Palace Concerts as the best concerts, *without exception*, in England. Each year they become better; every month the splendid orchestra becomes more homogeneous, until the conductor can play upon it as it were upon a keyed instrument. But the stubborn fact remains that all this beautiful music is performed, not in London, but at Sydenham, a place which involves about the same amount of trouble to reach as does Brighton.

AND here lies the difficulty in making the Crystal Palace Concerts pay. It has been found by experience that the residents in or about Sydenham do *not* muster in their thousands at the Crystal Palace. The support, then, must come from London, if at all. But, during the Crystal Palace Concert Season there are pretty generally concerts in London on Saturday afternoons, not only at St. James's Hall, the Queen's Hall and Prince's Hall, but also at Steinway Hall and numerous other resorts to which the paying public is inveigled by every kind of inducement. It may be a humiliating confession, but we are convinced that the paying public does not travel by railway in fog or snow when it can drive to Piccadilly or the top of Portland Place with comparative ease. Almost anything in the shape of a concert is "very nice" to the *paying* public, and the further afield you send it the smaller will be your returns.

AT the first Crystal Palace Concert of the season, Mr. Manns, the veteran conductor, was accorded an especially warm reception. To his untiring energy the fact that these concerts are still continued is, perhaps, mainly attributable. A novelty in the shape of a violoncello *concerto* by Klughardt was ably rendered by the soloist, Herr Klengel; but the work itself, while very agreeable, is not one of any pronounced originality. The symphony was that of Beethoven (No. 5) in C minor, and it so happened that the same piece was performed later in the month by M. Colonne's orchestra. Without prejudice to the grand band of the Châtelet, we may observe that in our opinion the grasp and artistic perception evinced by the English musicians resulted in a

finer interpretation of this masterpiece than was afforded by the Frenchmen.

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At the second Concert (Crystal Palace) on October 10th, Mr. Walter Macfarren's *Othello* Overture came first. It was conducted by the composer, and had already been heard in London at a concert of the Stock Exchange Orchestral Society on the 18th of February last. It then created a favourable impression, and we are bound to say that it is an absolutely praiseworthy composition. If it does not show inspiration of the highest kind, it is nevertheless replete with the nicest feeling; it is singularly free from vulgarity in any shape and is manifestly the work of a refined artist. Miss Muriel Elliott, who is, we understand, a pupil of Stavenhagen, made her *début* at Sydenham as soloist in Beethoven's piano *concerto* in E flat (No. 5, Op. 73). Her performance was refreshingly neat and pure, and in some subsequent pieces by Liszt and Paderewski, she exhibited all the fluency and dexterity which were demanded, in addition to a taste and appreciation of nuance that were hardly to be expected in one so young. This young lady is apparently about 17 years of age. Miss Marie Brema was the vocalist. Her *Scena* "Mad Bess" (Purcell) was interesting and admirably sung, but not effective. Later in the afternoon she further obliged with three short songs, the first being *Der Doppelgänger* by Schubert. This effusion was described in the Book of Words as "a fine and characteristic song . . . the production of his last year, 1828, and full of his magic." To our taste it appears to be full of the infinite boredom which Schubert reserved for transfusion into certain of his songs. His instrumental works have no trace of it. A very welcome number was the *Suite of Characteristic Dances from Mlada*, by the Russian composer Rimsky-Korsakoff. These charming *morceaux* were played for the first time in England—it is for such things that we owe an immense debt of gratitude to Mr. Manns—and they proved to be perfectly delicious in a wild, unconventional, but absolutely musicianly way. Of the imagination and originality, the constructive ability and enthusiasm of these dances, we can convey no idea on paper. They embody the sensation of complete and pleasurable satisfaction; it were impossible to alter for the better one single note or one single beat of the drum or triangle.

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THE 25th Norwich Festival opened on October 6th in St. Andrew's Hall, where this now triennial gathering has been held ever since 1824. The first work performed was Handel's *Jephtha*, an oratorio, which, while requiring more rehearsals than it had apparently received at Norwich, seems hardly worthy the trouble it involves. Signor Randegger ably conducted a passable rendering of the version prepared by Sir Arthur Sullivan for the late

Sir Joseph Barnby's Choir. The principal soloists were Mme. Ella Russell, Mrs. Katherine Fisk, Mr. Ben Davies, and Mr. Watkin Mills. On the following day Sir A. C. Mackenzie's *The Rose of Sharon* (written for and produced at the Norwich Festival of 1884), was given, not, indeed, with the best effect, but still sufficiently well—especially in the instrumental department—to warrant the high and deserved compliments bestowed upon the composer by the Prince of Wales, who, together with the Princess, the Duke and Duchess of York, and the Princess Louise, were present on this occasion. The evening concert was chiefly remarkable for the production of a very clever violin *concerto* in D minor by Mr. Frederic Cliffe, finely written for the solo instrument. M. Tivadar Nachez did ample justice to his important rôle.

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ON Thursday afternoon, October 8th, the *Elijah* of Mendelssohn received good treatment, and in the evening Signor Mancinelli's *Hero and Leander* was brought to its "first performance in England"—or anywhere. This *soi-disant* "opera-cantata" created a deep impression, and it may confidently be looked for in the next season of grand opera, when any disadvantages that may have suggested themselves on the concert platform will, in all probability, be converted into advantages when the work is translated to the operatic stage. On Friday, October 9th, Gounod's *Redemption* was performed in the morning, when Mr. Andrew Black distinguished himself greatly. This lovely work has, we perceive, been recently decried by certain writers in the press—obviously either "hide-bound" or "half-baked"—but it should be unnecessary to inform our readers that the man, woman, or child, who cannot derive nutriment and delight from *The Redemption* can scarcely be regarded as human. In the evening we were introduced to Professor Stanford's new Irish Ballad for chorus and orchestra, entitled *Phaúdrig Crohoore*, which means, Patrick, son of Connor. It is to be regretted that this Ballad does not contain more purely lyrical numbers than it does. The Irish atmosphere is beautifully prevalent, but there is rather too much bread and too little sack in the composition. Distinct nationality in a musical composition is always very popular. Sir A. C. Mackenzie has grasped the fact in his *Britannia* overture, Dvůřák in his "New World" symphony, Wagner in his superb March in celebration of the conclusion of the Franco-German War. Is not, in most cases, a time-honoured air a better theme to embellish with fancy and counterpoint than an arbitrarily selected sequence of notes?

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SIR ALEXANDER MACKENZIE has sent a donation of £100 to the funds of the Royal Society of Musicians.

At the meeting of the Abbey Glee Club on October 13th, some charming glees and part songs were sung by members of the choirs of S. Paul's, Westminster Abbey, and the Chapels Royal. As a tribute of respect to the death of the Archbishop of Canterbury, the dirge by Dr. Arne, "Come, shepherds, we'll follow," was sung with the utmost beauty. This dirge is prescribed by the rules to be sung after the death of one of the members of the Abbey Glee Club. Dr. Benson was, however, not a member of the Society, and the compliment was thus particularly marked. Especial notice may be drawn to the limpid interpretation of the Glee "My Bonny Lass," by T. Morley, and "Queen of the Silver Bowl," by Hindle. The popular Secretary of the Bach Choir, Mr. A. H. D. Prendergast, was present, and his own composition "Phyllis Dyes her Tresses Black" was a most pleasing piece of music, and enthusiastically received. Mr. Prendergast was elected an honorary member of the Abbey Glee Club.

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THE Colonne Concerts, four in number, were all included in the six days, commencing Monday, October 12th, and ending Saturday, October 17th. The celebrated conductor appeared like a meteor, and his presence was not thoroughly realised before he had disappeared from our midst. He actually left London after the Saturday concert and performed in Brussels on the next afternoon, Sunday. For some reason the earlier concerts of the series were not patronised as they ought to have been, though at the last the public seemed to wake up, and the concert of the 17th was crowded. M. Colonne certainly more than fulfilled every expectation which could reasonably have been formed of him, both as a conductor and as the organiser of a fine band. Why more interest—or even curiosity—was not manifested surpasses our comprehension.

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At the same time we are inclined to agree with the critic of *The Morning Post*, who, while paying a high tribute to M. Colonne, deplors the fact that the programmes were not better chosen. To a large number of musical amateurs in London and the neighbourhood the production of the most modern works by the writers of the most modern French school would have been infinitely grateful. M. Colonne failed to bring forward recent utterances of composers such as Lalo, Gabriel Fauré, Vincent D'Indy, Bruneau or Chabrier. Godard was practically represented on the programmes by an arrangement for orchestra of a piano *Suite* by Schumann! This, however pleasing, and beautifully done as it was, was not Godard in the sense which we should have desired to hear him. The French conductor had a fine opportunity of telling us something we did not know, "instead of which" he gave us interpretations of Beethoven,

Bach, Weber, Mendelssohn, and Wagner, together with scrappy excerpts from French works, hardly any of which were novelties. Justice must, however, be done to the manner in which the scheme—such as it was—was carried out.

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At the first concert a compliment was evidently intended to Englishmen by the selection of Weber's *Jubilee* Overture wherewith to open the proceedings. It concludes with the melody of the Saxon National Anthem, identical with our own "God Save the Queen" as regards the tune. Upon this a large portion of the audience stood up in loyal respect, while the initiated remained seated not without some complacency of superiority. The Overture and Mendelssohn's *Reformation* Symphony were each admirably played, and M. Baretti (solo violoncello of the Colonne Orchestra) gave a rarely refined solo as a substitute for the voice part in the *Serenade* at the beginning of Act II. of Godard's *Jocelyn*. Such items as a number from Charpentier's *Impressions d'Italie*, selections from Massenet's *Hérodiade*, and, at subsequent concerts, Saint-Saën's Ballet Music from *Ascanio*, Bizet's *Suite Roma*, selections from Chaminade's *Ballet Callirhoë*, and Widor's *Conte d'Avril* were each and all deliciously rendered. But it is unavailing at this date to catalogue the programmes.

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NOBODY will deny that M. Colonne presides over a grand orchestra, which he directs with the utmost taste and effect. Only, as hinted above, his choice of pieces was none too intelligently made. What do we care, for instance, to hear how a Frenchman will treat the prelude to *Parsifal*? It might be interesting perhaps if life were not so short. But we do care immensely to hear the latest developments of French composers, whose works M. Colonne was in the best position to submit to us. And this he precisely refrained from doing.

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THE Kentish Town Musical Society opened their 16th season at Stanley Hall, Junction Road, N., on October 7th. The future concerts will take place on November 4th, December 2nd, 16th, January 6th, 20th, February 3rd, March 3rd and 17th. Sir James Blundell Maple, M.P., heads the list of patrons, associated with him being Mr. H. R. Graham, M.P., Mr. E. R. P. Moon, M.P., and Mr. H. H. Raphael. The Stanley Hall has recently been re-decorated by The Decorative Art Association (Manager, Mr. G. Pienne), 69, Chalk Farm Road, and the work has been admirably carried out. Mr. Tom Physick retains his post of accompanist, in which capacity he has shone for many years; indeed Mr. Physick is a pianist of whom any musical society might well feel proud.

"THE CHOUGHS."

THE third Concert of this excellent Musical Society took place on the 23rd of October at the Cannon Street Hotel, London. The genial and popular Musical Director, Mr. Turle Lee, as usual had arranged a most interesting programme. The musical season of the Society consists of a series of ten concerts, each one being varied by the engagement of different artists. The programme was as follows:—Duet, "Ladies Fly from Love's Smooth Tale," Messrs. S. Jamieson and Wingrove Ives; "Come, Margarita, Come" (Sullivan), sung with much taste and purity of intonation by Mr. H. Marriott. Mr. Daniel Price gave "Celia" (Salaman) with such acceptance that an encore was inevitable. This was followed by "Oh, How I Love Thee" (Haydn Parry), beautifully sung by Mr. Charles Ellison, who, in response to an encore, gave with great vigour "The Death of Nelson." Mr. Arthur Payne chose for his violin solo "Hungarian Fantasia" (Liszt), the difficulties of which he surmounted with perfect ease, and at the conclusion an ovation was awarded the performer, in response to which Mr. Payne gave "Berceuse" (Godard). Mr. S. Jamieson sang with good effect the Prologue from *Pagliacci* (Leoncavallo). A new song, "Ailsa Mine" (E. Newton), sung with great expression by Mr. E. Branscombe, elicited much applause; and the first part was brought to a conclusion by Mr. Wingrove Ives, who gave great delight by his rendering of "The Ould Plaid Shawl." After the interval Messrs. Branscombe and Ives gave the duet, "Two Beggars," which was followed by a new and really beautiful song, by Turner Lloyd (son of the eminent tenor), "When a Little While has Flown," sung by Mr. Marriott with great feeling, and received with general acclamation. Mr. Daniel Price gave "Molly Carew" in fine style, whilst Mr. Ellison fully merited the great applause he received for his rendering of Stephen Adam's "Fiona." Mr. Arthur Payne's solo, "Polonaise," was a great treat to his listeners, and was followed by "The Dream Angel" (St. Quentin), given with great success by Mr. S. Jamieson. Mr. E. Branscombe scored heavily with "Twas there we Wandered" (Schartau), the concert being brought to a conclusion by the singing by Mr. Wingrove Ives of "The Lucky Sixpence," with much quiet humour and pathos combined. Mr. Turle Lee is to be congratulated on providing "The Choughs" with a delightful musical evening.

CORRESPONDENCE.

THE HAUGHTY VOCALIST.

TO THE EDITOR OF THE LUTE.

SIR,—I am glad to see that you are taking our solo singers down a few pegs. I quite

agree with all you say, and only write to add two more to the list of grievances against them, viz., the way their fees are increasing, and the cavalier manner the more important of them (in their own eyes) treat engagements which, after accepting, they find they are unable to fulfil. I was until lately conductor of two choral societies which were principally brought to grief by the fees we had to pay our solo singers, and the shameful treatment we received from several of them. Many a time we were coolly informed by a soloist (who had been engaged weeks, if not months, beforehand) perhaps 24 or 30 hours before the concert, that he or she was unable to come. Our town being off the main line to London, it was often with the greatest difficulty we were able to fill the vacancy. I was talking not long ago on the subject of solo singers with one of our largest provincial concert agents. He grew very warm on the subject, and told me he had complained to one of our leading singers that he (the agent) remembered that not so long ago his (the singer's) fee was 12 or 15 guineas and now it was 50; *but that the price of the seats had not been raised!*

Was it not the so-called "Star system" which knocked Italian Opera at Drury Lane and Covent Garden (when Messrs. Mapleson and Gye were managers) on the head? You say singers cannot stand being laughed at as they are very thin-skinned. They may be, but before you get to the skin you have a very thick and solid layer of conceit to get through. I am afraid that, in consequence of this outer covering, a good deal of your ridicule will run off them, as water does off a duck.

I hope, however, you will not let the subject drop until it has been well ventilated, and that some good may come of it.

Was it not Bülow who said "A tenor is not a man, he is a disease!"

Yours, etc., ORPHEUS.

. The Editor is not to be held responsible for opinions expressed by correspondents.

DOINGS IN THE PROVINCES, &c.

. Correspondents are implored to write distinctly, especially proper names, and on one side of the paper only.

GLASGOW.—The prospectus of the Choral and Orchestral Union now issued announces that the season will extend over a period of sixteen weeks, and will include fifteen classical concerts (twelve orchestral and three choral), and twelve popular orchestral concerts, in St. Andrew's Hall. Mr. William Kes is again the orchestral, and Mr. Joseph Bradley the choral, conductor. Mr. Maurice Sons is in his old place as principal violin. The sketch programme includes nearly all the letters in the alphabet, from Bach to Weber, and

the first concert takes place on Tuesday, November 10th, with Eugen D'Albert as solo pianist and Miss Kirkby Lunn as vocalist. Mr. D'Albert's first appearance in Glasgow was on Thursday, 15th October, when the comparative smallness of the audience can only be accounted for on the ground that people were not aware of the treat that was in store for them. His appearance with the orchestra will be eagerly looked for.—The Glasgow Select Choir gave their first concert for the season to a large audience in St. Andrew's Hall, on Saturday, 17th October. Their rendering of "When evening's twilight" (Hatton) was simply the perfection of part singing. Mr. Albert Rieu, the newly-appointed teacher of the violin in the Athenæum, played a couple of solos, and Mr. Percy Gordon, the accompanist of the choir, displayed remarkable technique for so young a lad in a valse of Chopin and a *Menuetto Scherzando* by Stavenhagen.—The Greenock Choral Union announce for their first concert on November 19th, Part I. of *St. Paul* and the "Walpurgis Night." Mr. W. T. Hoeck is again the conductor, and the band will be selected from the Scottish Orchestra.—Wellington U. P. Church Society (Glasgow) have commenced to practice Gounod's *Redemption*.—The Queen's Park U. P. Church are busy with Smart's *Jacob*.—South Parish Church, Greenock, under Mr. McEwen Lane, *The Prodigal Son* (Sullivan) in rehearsal.—Campbeltown Choral Union, under Mr. Brown, are practising *Samson*.—Dumbarton Choral Union are preparing *The Bride* (Mackenzie), the "Song of Miriam" (Schubert), and "On Shore and Sea" (Sullivan).—The different juvenile societies are taking up *The Mandarin*, *The Holiday Concert*, *Indian Summer*, and *Up to Date*—of which more anon.

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BELFAST AND DISTRICT.—The concert season is now in full swing, and the outlook musically for the coming winter is very promising.

Crescent Presbyterian Church.—A concert in connection with this church was given in the Ulster Hall Annexe before a fairly large audience. The programme was as follows:—Chorus, "Hail, Smiling Morn'" (Spofforth); part songs, "O, Hush Thee, my Babe" (Sullivan), "The Fisherman's Good-night" (Bishop), "Harvest Home" (Root), and "Nautical Airs" (Lewis). These were given by a choir of about a hundred voices, conducted by Mr. J. G. Lauchlan. The soloists were Miss Carrie McCreary, Miss Paxton, Mr. J. J. Loyal, Mr. Robert English, Mr. J. Hemingway, Mr. W. McAdorey, and Mr. W. J. Lambert. The accompaniments were in the capable hands of Mr. Lawrence Glenton, A.T.C.L.

Drew Memorial Parish.—A concert was given in the Parochial Hall, which proved a complete success, both financially and musically. The accompanist was Mr. F. J. Moffett, to whom

much of the success of the concert was attributable.

All Saints' Church.—A concert in aid of the organ fund was arranged by the talented organist, Mr. J. Groombridge Parnell, and took place in the Ulster Hall. A large audience assembled, and, judging from the applause, the fine programme provided was hugely enjoyed. The concert opened with a fine performance of a sonata (Schumann), for piano and violin, by Mr. Lawrence Walker and Miss Winifred Burnett. Later Miss Burnett played exquisitely (a) "Légende," Op. 17 (Wieniawski), and (b) "Perpetuum mobile," Op. 34 (F. Ries). Mr. Groombridge Parnell contributed two items, "To Anthea" (Hatton) and, in the second part, "Blow, blow, thou winter wind" (Sarjeant). He has a robust baritone voice of extensive compass, and should be heard of later. We were much pleased with Miss A. C. Kemp's singing; she selected Denza's "May Morning" and "Winter" (Gatty), and appeared to advantage in both. Miss M. McNeice, a promising pianist, gave a brilliant rendering of Chopin's *Etude* in C sharp minor and *Polonaise* in E flat minor. Mr. Wm. Imrie was in his best form, and gave a careful rendering of the recitative and aria, "She alone charmeth my sadness" (Gounod), and in response to an undeniable encore, sang "A Hundred Fathoms Deep" (Christabel). In the second part he sang, with much spirit, "The Wandering Minstrel" (Mazzoni). Miss McKisack was down for Gounod's *Scena*, "O, Divine Redeemer," and an "Irish Lullaby," by Alicia Needham. Needless to say, both were faultlessly interpreted. We have never heard such a powerful performance of the former, which earned an enthusiastic encore, Miss McKisack replying with "What the Chimney Sang." We were highly disgusted at the scant courtesy shown to Mr. Lawrence Walker during the performance of his solo, "Nocturne in G" (Chopin). It was simply a signal for conversation on the part of about three-fourths of the audience, which was very annoying to those who had a desire to hear our gifted townsman. In our opinion this was the finest item on the programme, and deserved a higher tribute of applause than that which it received from the talkers. The accompaniments were admirably supplied by Mr. F. Allan Parker and Mr. Carl Leckie.

Carrickfergus.—A concert was given in the Albert Hall in aid of the building fund of the New Masonic Hall. The programme was a miscellaneous one. Mr. W. McElroy gave several humorous selections which were much appreciated, and Miss Eva McElroy acted as accompanist.

Carmmoney.—A good concert in aid of Hightown School was given in the Lecture Hall. The accompanists were: Miss C. E. Johnson, Miss May Johnston and Mr. F. J. Moffett.

MR. LOUIS MANTELL'S series of Saturday Popular Concerts has been inaugurated successfully in the Ulster Hall. There are to be about fourteen during the season. The artists at the opening concert were: Madame Emily Parkinson, Miss Louise Gallaher, Mr. R. T. Mahood, Mr. S. Dunlop and Mr. W. McElroy (humorist). The band of the Royal Fusiliers also performed a number of selections. Accompanist, Mr. Allan F. Parker.

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NEWCASTLE-ON-TYNE.—Matters musical are brightening up a little, and musical societies have got fairly under way with winter rehearsals. The Newcastle and Gateshead Choral Society have *Elijah* underlined, as well as Brahms's *Requiem*, and good work is expected under Mr. Jas. M. Preston's coaching. A considerable acquisition has been made to their membership at the beginning of the season, and they are well sustained with honorary members. The Jarrow Society, under Mr. John E. Jeffries, F.R.C.O., and the South Shields Choral Society, under Mr. Fairs, have also started rehearsals. The Newcastle Harmonic Society (Conductor, Dr. Chambers) seems to have suffered collapse, as there is no apparent evidence of active existence. The Newcastle Amateur Vocal Society, under Dr. Rea, have resumed operations with a Mass by Cherubini. The pleasant and rising suburb of Heaton is beginning to assert itself. Mr. John Murray on October 1st gave a lecture in the large hall of the Heaton Road Presbyterian Church on "The World of Music." There was a very large audience. The lecture was profusely illustrated with selections from ancient and modern sources, and included copious extracts from Palestrina, Vogler, Spohr, Handel, Schubert, Schumann, Beethoven, Wagner, Mendelssohn, Chopin, and others, most ably rendered by Miss Bolton, Miss Murray, Miss Marian Murray, and Mr. Murray (piano), Miss F. C. Bolton and Mr. Murray (violin), Mr. T. H. Murray ('cello), and "Viello." The latter is a curious little instrument of his own design, and manufactured out of primitive materials. The tone closely resembles that of the oboe. Miss Murray was the solo vocalist, and an excellent choir of ladies and gentlemen, numbering some 35 voices, sang some choruses and part songs with great taste and precision. Mr. Murray took advantage of the occasion to raise the question of Choral Society for Heaton, with the result of a strong nucleus being formed, who have at once, under the *bâton* of Mr. Murray, commenced vigorous operations on *Judas Maccabæus*.

An interesting musical event took place early in the month, which, however, did not command the attention or receive the support which it undoubtedly deserved. An exceptionally gifted Newcastle lady and her sisters, assisted by Mr. Child (tenor), gave a concert in the Town Hall in aid of the New Infirmary.

Miss Ethel Wilson has proved herself, in her academic career, to be a most capable musician, whether as pianist, violinist, or vocalist. No doubt after she has made a reputation elsewhere, which there is every prospect of her doing, her own city will condescend to go crazy over her. Miss Edwardine Wilson has much improved in harp playing since last we heard her. It is to be hoped that more tickets were sold than were represented by the attendance.

Mr. George Dodds, who, as organist and choir master of the Elswick Road Wesleyan Chapel, has done good serviceable work at the west end of the city, began his winter season with a performance of Gaul's *Ten Virgins* with full orchestral accompaniment. The performance commenced with an overture by Mr. Geo. Dodds, Jun., which seems to be a promising work.

Messrs. Harrison announce their second season of high-class concerts, and Messrs. Hirschmann & Co. have had a merry time in booking seats for the commencement in Olympia on October 26th. Mme. Adelina Patti, Mme. Gomez, Miss Ada Crossley, Mdlle. Greta, Mr. Ben Davies, Mr. Chas. Chilley, Mr. Santley, &c., are a few of the names promised.

The people's concerts in the Town Hall commenced on October 24th. Six concerts are announced for the season.

In connection with the opening of a "Conservatoire of Music," the principals and staff gave a concert in the new Assembly Rooms. There was a large and fashionable audience. Miss Maude May, Miss Clara Herbert, Mr. McConnell Wood, and others contributed to an excellent programme.

On Saturday afternoon, October 17th, the principal and professors of the Northumberland College of Music gave an invitation *Matinée* concert in the new Assembly Rooms. The artists included: Miss May Berry, soprano; Miss Etta Newborne, piano; Mr. Carel Blitz, violin; and Mr. Frederick Casano, 'cello. The concert was a decided success.

Of course the event of the month has been the public appearance of Mr. Eugen D'Albert in Newcastle. Needless to say, that coming with a reputation, allied to the fact that in his younger days Newcastle was the scene of his operations, a goodly audience assembled in Olympia to witness his triumph.

STRAY NOTES.

NOTHING, perhaps, in Lord Rosebery's political life became him like the leaving it. To say that, as a party leader, he was a distinguished success would be to coquette with the truth, but he had a particularly difficult position to fill, and taking one consideration with another the Ex-Premier's lot,

like that of Mr. Gilbert's policeman, was the reverse of a happy one. On one side there was Mr. Labouchere continually girding at him (in and out of *Truth*); on another there was the maintained and chilling aloofness of Sir William Harcourt. To crown all down comes their "revered leader" with a speech at Liverpool which, while less inflammatory than might have been anticipated, could never commend itself to the judgment of a statesman who had himself a practical and intimate knowledge of the complicated issues at stake in the East of Europe.

MR. GLADSTONE'S plan to withdraw the British Ambassador from Constantinople without declaring war was about as expedient as a scheme to explode a bomb underneath the Sultan's throne—or whatever it is he sits upon. Then the notion of first putting ourselves in an attitude of hostility and then waiting to see what turned up was only worthy of Mr. Micawber. Mr. Gladstone it is, anyhow, who has finally unshipped Lord Rosebery, and I hope the Loquacious One feels proud of his deed. However, the eclipse of the prominent Liberal Statesman is possibly only temporary, and there is no reason after all why Lord Rosebery should not himself take a hand in the "retiring and re-emerging" game which his chief has been playing off and on ever since I was a lad.

MR. H. GREEN, dating from the City Music Stores, 2, Burton Street, Bath, writes to say that:—

"We consider the remarks (of *THE LUTE*) especially the political ones go too far besides if we want politics we can buy an evening paper and not get such coarseness (*sic*) from any rag."

There is a breathlessness about the above which seems to indicate a certain irritation, and I hasten to record my regret if anything in *THE LUTE* should have seriously annoyed Mr. Green. But I cannot admit that coarseness has ever found its way into these columns. Amid the turmoil of his indignation Mr. Green has evidently employed the wrong word to convey his meaning, just as he has, unquestionably, adopted the wrong spelling. Perhaps it is to my opinions, rather than to the manner of their expression, that the excellent correspondent objects. In which case he may be reminded that we cannot all think alike, and that, were we to do so, there would be little if any demand for fancy waistcoats.

RAPPEE.

ACROSTIC PRIZE.

Competitors are invited to send in solutions marked "Acrostic" on the envelope, and addressed to the Editor of *THE LUTE* to reach 44, Great Marlborough Street, not later than the first post on the 20th of the month in which each acrostic appears. At the end of the year a prize

will be given to such solver as has successfully guessed the greatest number of acrostics, and in the event of a "tie" either the prize will be divided, or these "tying" will be invited to guess off their "ties" in special acrostics at the discretion of the Editor. Every competitor should employ an assumed name, and only divulge his (or her) real one on learning that he (or she) has gained the prize. The assumed names of the successful solvers will be published monthly.

DOUBLE ACROSTIC FOR OCTOBER.

The Home of Music, and that's flat:
The man's Herr Manns, for a' that.

1. There was a "harp that once"—but oh!
This is too easy, don't you know.
2. "It fell the size of pigeons' eggs," he swore:
To such a salvo, *salve*; say no more.
3. To rules exceptions there must be:
In this case just except the "t."
4. Canst tell the land which bred the man
Who proved an Emp'ror? Course I can.
5. A foreign coin but genuine,
I'll take six pence for each of mine.
6. You must not *neigh*, so do the other
(Not *bray*) to please a quaker brother.
7. When Editors "quote" faulty grammar
They're very apt to use this hammer.
8. Attempting this some make a mangle;
Others or win, or this, or wrangle.

SOLUTION.

1. T a r A
2. H a i L
3. E x c e p (t)
4. C o r s i c A
5. R e a L
6. Y e A
7. S i C
8. T i E

Notes.—2. *Salve* is Latin for "hail" in the sense of "Hail Columbia." 5. Real, genuine. 7. *Sic* (= "thus") is often interpolated in or after a quotation in order to show that the responsibility for its terms does not rest with the transcriber. 8. Some persons are less successful than others in tying neck-ties. The expression "win, tie, or wrangle" is used of certain determined individuals who will not accept defeat in any event.

DOUBLE ACROSTIC FOR NOVEMBER.

Two modern giants, of all else ahead
In music: one alive, the other dead.

1. A Scottish lassie not amiss
Her folk will often say is this.
2. This sphere of usefulness supplies
Some horsemen for Oom Paul's surprise.
3. Not Gog nor Magog, but it's seen
How breath of scandal makes us keen.
4. Songs about women used to vex
The Roundheads: they sang t'other sex.
5. If nest of me you've ever seen
Describe it to a Horse Marine.
6. Two bites at cherry you may make;
And swallow once will prove mistake.

Correct answers to the October acrostic have been received from: "Barnaby B.," "Kismet," "Skunk," "Marigold," "Old Windsor," "Little Blue Eye," "Nettlerash," "Tommy Atkins," "Dr. Jim," "Scissors and Paste," and "Saucy."

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR, 44, Great Marlborough Street, W. Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender. The Editor cannot undertake to return articles of which he is unable to make use, unless stamps are enclosed. All business letters should be addressed to the PUBLISHERS. Advertisements should reach the Office of the PUBLISHERS, 44, Great Marlborough Street, W., not later than the 20th in order to insure insertion in the issue of the month current.

BRITISH
11 N096

"HAIL TO THE LORD'S ANOINTED"

ANTHEM FOR GENERAL USE.

THE WORDS OF HYMN,
Hail to the Lord's Anointed,"
TO BE FOUND IN ALL CHURCH HYMNALS.

Composed by
ARTHUR W. MARCHANT
(MUS: BAC: OXON., F. R. C. O.)

LONDON:

PATEY & WILLIS, 44, GT MARLBOROUGH ST., W.

SOPRANO.
ALTO.
TENOR.
BASS.

ORGAN.

Moderato con Spirito.

Gt 8 & 4 feet coup: to Full Sw.

ff

Ped.

- oint - ed, Great Da - vid's great - er Son!

Hail, in the time ap - point - ed, His reign on earth be - gan! He

mf

mf

mf

P. & W. 2110.

Copyright for United States property of A. R. Schmidt, Boston.

comes to break op - press - ion, To set the cap - tive

senza Ped. *Ped.*

free, To take a - way trans - gress - ion, And

ff *ff*

rule in eq - ui - ty.

Soft G!

mf



SOPRANOS.

mf

Ch. Gt 4 feet. H₂ shall come down like
Sw. Oboe & 4 feet flute

mf

senza Ped.

show_ers Up - on the fruit - ful earth, And joy and hope, like

Ch. Sw. Ch. Sw.

flow - ers, Spring in - His path to birth; Be - fore Him on the

Gt

Ped. Ped in gues

moun_tains Shall peace, the her - ald go; From

Ch. *p* *mf*

hill to vale the foun - tains Of right - eous - ness - o'er -

Morendo.

flow

dim poco a poco.

senza Ped. Ped.

G! 8 & 4! coup to 8s.

TENORS & BASSES.

Marcato

sempre legato.

Kings shall bow down be - fore Him, And gold and in - cense

bring; All na - tions shall a - dore Him, His

1st & 2nd SOPRANOS.

praise all peo - ple sing To Him shall pray'r un - ceas - ing and

TENORS & BASSES.

* 1st & 2nd ALTOS.

mp Voices only.

8 & 4!
up to Sw.

dai - ly vows as cend; His king - dom still in -

Sop:
Alto.
Tenor.
Bass.

f

cense

G!

f Org:

Ped: in *g*ves

- creas - - ing, A king - dom with out - end.

molto rall.

His

molto rall.

Andante Maestoso.

G! Diaps coup: to Sw:

mf sempre legato.

Ped: 16 & 8ft: coup: to G!

ng and

cres: poco a poco.

dim, poco a poco.

*Andante Maestoso.***CHORALE.**

O'er ev' - ry foe vic - tor - ious, He on His throne shall

O'er ev' - ry foe vic - tor - ious, He on His throne shall

O'er — ev' - ry foe vic - tor - ious, He on His throne shall

O'er — ev' - ry foe vic - tor - ious, He on His throne shall

f *Voices only*

rest; From age to age more glo - - rious, All

rest; From age to age more glo - - rious, All

rest; From age to age more glo - - rious, All

rest; From age to age more glo - - rious, All

Org: *Voices only.*

shall
bless - ing and all bless'd: The tide of time shall

shall
bless - ing and all bless'd: The tide of time shall

shall
bless - ing and all bless'd: The tide of time shall

shall
bless - ing and all bless'd: The tide of time shall

Org: Voices only

All
ne - - ver His co - ve - nant re - move; His

All
ne - - ver His co - ve - nant re - move; His

All
ne - - ver His co - ve - nant re - move; His

All
ne - - ver His co - ve - nant re - move; His

Org:

cres.

Name shall stand for e - - ver, His chang - less Name of

cres.

Name shall stand for e - - ver, His chang - less Name of

cres.

Name shall stand for e - - ver, His chang - less Name of

cres.

Name shall stand for e - - ver, His chang - less Name of

Voices only *cres.*

ff

love.

love.

love.

love.

f Org: *cres poco a poco*

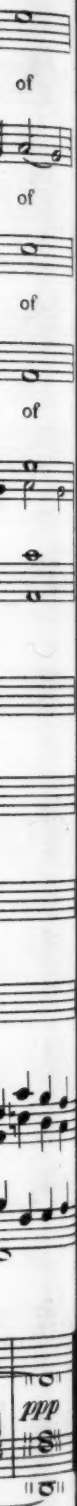
molto rall e dim. morendo.

dim poco a poco

pp

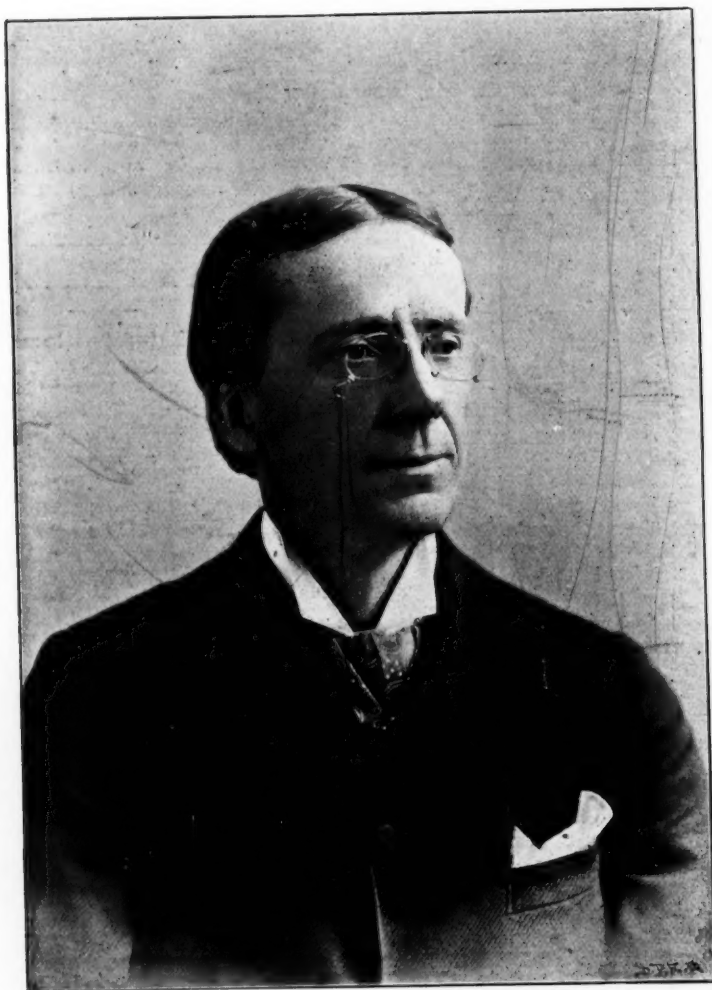
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MR. GEORGE GROSSMITH.

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